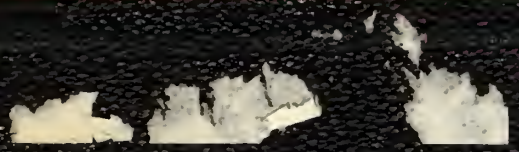
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THE ART SCHOOLS OF THE ORIENT

Submitted by

Marion B. Gardner

B.S. in Education, B.U. Aug.14, 1931

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Appendix i

Introduction

The Art of a nation is the key to its civilization. This is particularly true of the art of Oriental countries. A great deal of emphasis has been placed on the controversial and symbolic aspects of Chinese, Japanese, and Indian art.

Many of the ablest of Western scholars are devoting their energies to the critical, analytical, and historical problems connected with these countries. Each year this brings new archaeological discoveries. That necessitates a revaluation of knowledge. Many antique collectors and curators spend much time deciding whether the religion, or art products found, are originated at a certain time and in the correct manner. While all these facts are very necessary, there is a tendency so to focus the attention upon them, that they act as a clouded screen behind which the beauty of the art itself is obscured.

The purpose of this thesis is not to offer a profound and learned list of artists' names and works, but to furnish a guide post to the uninitiated or newly initiated, and to present as concretely as possible a picture of the rising of the pictorial art and Art Schools of China, Japan, and India. In order to do this it is necessary to put a certain amount of history, religion, and symbolic material together, for that is the background from which the art of these countries has sprung.

This thesis has been kept as simple as possible for the purpose of initiating my art students of Simmons' College into an Oriental art about which most people know little, and to inspire them to seek and know one of the greatest collections of Oriental Art in the world, namely that collected at the Museum of Fine Arts in Boston.

Each chapter is studied as a unit. A brief historical survey suggests some of the most important conditions which have influenced the rise of Pictorial Art as well as the development of the Art Schools of the Oriental countries. With these qualifications, it enables the person interested in history to develop a broader and deeper capacity of appreciation and understanding, and to make a more definite correlation among the fine arts of these countries.

In order to cover such a vast field in a thesis, unsparing elimination has been necessary. Each country has been treated as a whole, and only the most significant of the movements in history which brought about the development of the art have been touched upon.

To sum up the differences between the art of the East and West: the Oriental artists were not preoccupied with details of form and the scientific knowledge of material things, the muscular system of the body, its anatomical structure, and the play of light and shade, which subjects are of so much importance

to the Western artist. The Oriental artist was absorbed rather in embodying the creative essence, the soul and not the form, linking it up with the continuity of the universality of life. The difference might still further be defined as that of the west being concerned with <u>things</u>, while the oriental is concerned with their vitality.

Chapter I

Art Schools of China

All great art is universal and appeals to that something deep within us which transcends race and time, and for the moment, at least, raises us above the limitations of our own background and traditions. This is the key which has unlocked the civilization of ancient Arts, and is proving equally the key to the Oriental Arts of China, Japan, and India.

The best art of the East and West are one in spite of the seeming barriers; differences in technique, in materials employed, and even in the thought forms from which they spring. Every Art is conditioned not only by the materials used, but by the purposes for which it was created, and the psychological background of the nation and the period in which it develops.

Chinese Art springs from an historical and religious background quite alien to the Greek or Roman. In China, as elsewhere, painting has passed through a long period of historical evolution.[1] The development has been in the main indigenous, although not without an occasional stimulus from the West.

The Chinese Art period dates back to a very ancient time, 115 B. C., and was a subject of spontaneous development from this early date until 67 A. D., a period of Graeco-Bartrian influence. In 67 A. D. came the introduction of Buddhism into

[1] Fenollosa, F.E. Epochs of Chinese and Japanese Art. F.A. Stokes and Company, New York City, 1912. Chapter I.

China, and from that point to the present is the period dealt with in this thesis. The appreciative connoisseur of Chinese Art passes on from this, the early period, to that of the Mongolian period or rule of China (1280-1367) when scions of the House of Genghis were seated on the thrones of Peking and Bagdad. The arrival of the Jesuit fathers in 1699 brought about a new influence in Chinese Art.

In order to study Chinese paintings we must observe and appreciate them thoroughly. The Westerner must forget his own mental preconceptions, must throw over his artistic education, and lay aside all aesthetic accumulations that he has gathered up from the Renaissance to our present day. He must keep his thoughts and mind on the goal of the work of the artists he is studying.[1] He must especially refrain from comparing the work of Chinese painters with any of the famous canvasses which cover the walls of European collections and of private ones. No art has ever been more conscious of its aims than that of China, and nowhere have the technique and aesthetic doctrines of the painter been more accurately formulated.[2]

The Chinese point of view differs essentially from that of the occidental and the wide abyss which parts them is proved by the career of the Jesuits, P. P. Attiret and Castiglione,who were attached as painters to the Imperial Court in the early

[1] Bushnell, Stephen, Chinese Art. Introduction to Vol. I.

[2] Fry, Binyon,Kendrick,et al., Chinese Art. E. Weyhe, 794 Lexington Avenue, New York City, 1925, p. 6.

eighteenth Century and tried hard to make the Chinese accept European Art with its science of anatomy, its modelling, its effects of light and shade and the rest. Astonished at the beginning works, the emperor let them go on, and they painted portraits of him, the empress, the princes of royalty, and allowed them to decorate the palace with allegorical pictures of the four seasons and finish altogether more than two hundred pictures. But gradually a singular change came over the spirit of the emperor. He considered the modelling of the flesh tones and the projection of the shadows shocking. When Lord Macartney came to the court of the same emperor some fifty years later, bringing with him several pictures as presents from George III, the mendarms in waiting were again shocked by the shadows and they wondered gravely if the original of the portraits had one side of the face darker than the other. Chinese tendency has always been to return to the vision and method of their old masters. The noble simplicity of their compositions, the subtlety of their color schemes, and the intensity with which they aimed at the most direct and telling expression of their themes are in many respects akin to the aims of the best Japanese school, and too, to our genius, Whistler.

Throughout the development of Chinese painting in its succession of epochs and phases, amid a great variety of styles and different schools, it is possible from the earliest work of the Sung period, tenth century, to detect a certain unity and

harmonious arrangement of details.[1] (See appendix, pp. i, ii, and iii, Series I, II, and III.) These styles were prompted by a kind of instinctive accord among the artists in their manner of interpreting the material properties of things and living things so that they always seize the essential points to express the sensations and ideas suggested in their minds and translate, so to speak, a kind of inner vision idealized by themselves.[2] Among the general characteristics of Chinese paintings, the most striking, and the one which has prevailed the most strongly throughout its long historical evolution is the graphic quality of the painting. The Chinese artist, as collector, philosophic critic, and theorist, had a rich storehouse of experiences to draw from, and the depth of his art may be attributed to the richness of his mind, for as the old Chinese saying is: "The hand cannot execute what the mind has not experienced."

The Chinese are firmly convinced that the characters of a perfect writer convey something of their graphic beauty to the ideas they express and give a delicate, intrinsic shade of meaning to every thought enshrined in them.[3] Drawing is taught by the same method as writing. Each motive in the composition is divided into a certain number of elements which the artist is made to treat separately, in the same way as the writer is

1 Fenollosa, F. E., Chinese Art Epochs. F. A. Stokes and Company, New York City, 1912; pp. 35-39.

2. Binyon, Painting in the Far East, p. 3.

3. Binyon, Painting in the Far East, pp. 8, 10-16.

taught to trace singly the eight different kinds of strokes used in the formation of characters. The grouping of the elements and the proportions of the compositions are carefully arranged in accordance with certain canons or laws. The same care applies to students of all kinds of subjects, figures, scenes and landscapes, animals and flowers. Wild prunes, orchid, the tree peony, and chrysanthemum are referred to in the chapter on symbolism. Their conception and representation of figures and objects has induced the Chinese to attribute an extreme importance to the line in pictorial art. Bodies appear to them not as they are in reality, but as if circumscribed by a precise line defined visibly from the ambient air. Even in the finest epochs of their art they have remained incapable of representing solid and living forms, and after some twenty centuries they are still where Italian painting was in the time of Giotto. If a clear vision of plastic form has been denied the Chinese painters, they have at any rate a fairly just feeling of linear perspective, they have observed in fact that distance modifies apparent dimensions of objects and that their size changes to the eye in the inverse ratio to their distance from the observer. However, they have not attained the knowledge of a correct vanishing point or laws of foreshortening figures. When artists wished to express distance they placed the point of view high in composition and arranged groups elevated one above the other.[1] This method

[1] Gulland, G. W. Chinese Porcelain. Chapman and Hall, Ltd., London, 1902. Vol. I, p. 295.

of representation takes place in all forms of Chinese art. The dimensions of the figures or objects become smaller and smaller in proportion as they approach the upper border of the framework. In other words, what a westerner would put in the far distance in his picture, the Chinese artist places at the top. From the point of view of composition and proper arrangement of subjects some Chinese painters reveal a just sentiment that the general symmetry appears to have been the first principle accepted in the scheme of composition; its symmetrical disposition gives occassionally to the composition an air of hieratic stiffness. In later times, when movement and life were introduced into painting, the equipment was more. One most serious criticism of modern Chinese artists in the matter of composition is that they so very rarely permit themselves to sacrifice detail to the unity of subject. Their secondaries are treated with as much care as the principal part. This fault is nowhere more pronounced than in their portrait painting where every detail of the official coats, the embroideries of the robes and the plaques of jade are brought out. The trimming and buttons of the hat are as important as the face and hands and they represented them with great care and skill.

Chinese painters from the first have had a fine feeling for color. They have applied the color by intuition, with sureness and delicacy. The Chinese has revealed his power as a

[1] Gulland, G. W., Chinese Porcelain. Chpaman and Hall, Ltd., London, 1902. Vol. I, p. 295.

colorist by cultivating the properties of the vibration of colors.[1] The laws of the effect of light and shade have not been laid down in China but their interpretation is picturesque. The grand landscape school of Tang produced some perfect works in this line and their successors during the Sung dynasty are hardly inferior in the harmonious breadth of coloring of their wide stretches of reedclad plain charged with groups of water-fowl either flying or resting. The Chinese have tried all kinds of expression in painting. They have painted scenes of familiar life, inspired by poetry and romance, landscape, still life, and portraits, but perhaps their highest achievements have been landscapes. They have excelled in the painting of animals, dragons, fish, birds, and flying insects in conjunction with flowers. Buddhist and Taoist scenes and deities, human figures, and palaces and houses are studies in the architecture.

The introduction of Buddhism in the fifteenth century of our era was indeed a capital fact of Chinese art.[2] The first Buddhist painters who were either Indian pilgrims or Chinese trained by them in the early monasteries, devoted themselves to painting as a work of piety and their productions were imbued with religious feeling, pious simplicity, and mystic candour.

[1] Ferguson, John C. Outline of Chinese Art. Chapman and Hall, Ltd., 1921. Chapter I.

[2] Fenollosa, F. E., Epochs of Chinese and Japanese Art. F. A. Stokes and Company, New York City, 1912, p. 28.

Much of the Chinese history presented is devoted to the Ming dynasty, although considerable could be written on the earlier periods. Some statements as regard previous periods will be made.

A few artists of renowned importance are noted here at the rise of the T'ang dynasty, when the first of the main great epochs of Chinese painting began.[1] The art of the T'ang (618-906 A.D.) was a conscious effort to unite calligraphy with painting. Wu Tao-Tzu is conceded to have been the master painter of the period and indeed of all Chinese Art. He was born in the first part of the eighth century a little way from the capital, at Lo-yang in Honan. His genius soon drew the attention of the emperor and he was given a place in court. In 780 he painted his famous portrait of General Li. According to description of the picture, the result was so remarkable that he was said to have had the aid of the Gods in its execution. His most famous painting was "The Death of Buddha".

During the T'ang dynasty we have the rise of the Northern and Southern Art Schools. These schools were the first art schools of China, and their growth and development is due to individual differences of expression. These schools, because of their popularity, continued on into the Sung dynasty. The Northern school was led by Li Ssu-hsün and the Southern by Wang Wei, a southern artist. The difference between the schools

[1] Hobson, R. L., Chinese Art. Publ. Ernest Bennl, London, 1927; p. 9.

is rather a matter of technique and attitude of mind. The Northern school painted in full color and the Southern in subdued color. Chao Po-Chü, Chao Chü, Li T'ang and Hsia Kuei are some of the famous painters of the Northern school, while Chung Hao, Kuan Tung, Tung Yüan are from the Southern school. Pien Luan was a noted flower painter of the T'ang period. Three hundred painters of the T'ang dynasty and more left their names and records to posterity. Yen Li-pen and his brother Yen Li-te were famous for their paintings of foreigners. Han Kan was a master of great repute, his subject being that of horses, a subject which won him much fame. He and Chao-Meng-fu of the Yüan dynasty are the greatest horse painters China has ever produced.[1]

With the rise of the Sung dynasty (960-1279 A.D.) the psychology of the nation had changed, the T'ang was a time of action when men's minds were occupied with objective matters, while the Sung was a period of reflection and deep thought and this was reflected in the artistic expression of the times. Li Lung-mien was the outstanding figure of the Sung period just as Wu Tao-Tzu was of the T'ang.[2] Li Lung-mien had great versatility and painted a wide range of subjects with equal power. He is said to have had much the same type of mind that Leonardo de Vinci displayed in his work. Mu-ch-i is another painter of high repute of this period. He is known for his monochrome work,

[1] Petruuci, Raphael. Chinese Painters. Brentanos, New York City, p. 83.

[2] Binyon, Painting in the Far East.

especially for his wild geese, storks, monkeys, and Buddhist figures.

The Northern Sung school produced the majority of flower and bird pictures. Hsü Hsi, Chao Ch'ang were the most famous of all flower painters in this period.

In this period landscape rose high in favor and it was during this period that the two great schools of Chinese landscape painting had their inception, the schools being the Northern and Southern as has been stated. The fundamental difference between these schools was a difference of race and geographical conditions. In the North, the scenery about the great Hang Ho (Yellow River) was vast and sublime with great plains and mountain ranges. In the South the scenery was romantic and picturesque. The difference between the Northern and Southern landscape schools was a difference in strokes.

Wu Tao-tsu had such a complete mastery of his brush that he could draw a perfect halo with one sweep of his arm. He is credited also with introducing a flexible brush that was capable of passing in one unbroken line from solid mass to a hair line. One of the profound influences in the Sung Art was Buddhism. It taught idealistic contemplation regarding nature as a storehouse of spiritual laws. Perfect life was to be found only in solitary contemplation of the Universe as it expressed itself through the glories of the sunset and the blossoming of a flower. During the Sung dynasty the so-called

"painting without bones", meaning without a sketch, was brought into use.[1]

To the Sung dynasty is given the credit by all writers on Chinese art of having fostered the development of landscape. (See appendix, p. iv.) Mu Chi about 1215 established the Liu Tung-ssu school of Len art. He was the first to use monochrome, invented by Shih K'o two hundred years before.

The Chinese regard a landscape as a means of escaping from one's surroundings and losing oneself in the infinite. Kuo-Hsi is one of the greatest landscape painters and critics of note in this dynasty. The Sung landscape painters had a peculiar intimacy with nature such as was attained at no other time, and were full of poetry, rhythm, and song.

The Yüan dynasty (1280-1367 A.D.) produced many painters of note: the landscapists, Ma K'uei, Jen Yueh-shan, Sheng mou; the animal painters, Chao Tan-lin and Ch'ien Shun-chu. Wang Jo-shui was a great flower painter. Yüan painting was marked by a naturalism to which the late Sung had started the change.[2]

In 1368 the Moghuls were expelled and the first Ming emperor came to the throne. The Chinese divided the art of the dynasty into two periods. The first, which extended to the fifteenth century followed the Sung tradition and produced an art scarcely less great than the Sung period. In the second

[1] Fergusen, John C. Outlines of Chinese Art. Vol. I. Chapman and Hall Ltd., London, 1921; pp., 170, 174, 175.

[2] Fergusen, John C. Outlines of Chinese Art. Chapman and Hall Ltd., London, 1921; pp. 185, 186, 187.

period there was a change in mood. The lofty idealism of the past gave place to a more luxurious temper, one delighting in external magnificence.[1] Lu Chi was the artist who brought together many scenes in one picture. This is the period of Chinese art from which a sufficient number of examples have come down to us to permit us to study the art of the time with accuracy. The painters of the Ming dynasty worked more or less in the lines of the old masters and carried on their traditions with careful industry and studied brushwork, but creative power was the point lacking, and towards the close of the dynasty decadence was already setting in.

As examples of the first period, K'ai-chich and Lu T'an-wei are the most outstanding. In the "Administration of an Instructress, K'ai-chich's famous painting, we find a reference to the manner in which tradition had limited certain themes. Of the second, Yen Li-pen and Wu Tas-tzu; and the third, Kuan T'ung, Li Cheng and Fan K'uan.

The Ming artists might not satisfy the high classical aspirations, but their qualities appeal to the amenities of social life and the beauties of nature. Their best work is remarkable for its technical finish and for the soft harmonious coloring.[2]

Lin Liang, who flourished in the middle of the fifteenth century, was noted for birds and flowers. (See appendix, p. v.)

[1] Binyon, Painting in the Far East, pp. 186, 232, 284.

[2] Hobson, R. L., Chinese Art. Ernest Benn, Ltd., London, 1927. Introduction to Ming period.

He is said to have been a very rapid worker, making free consecutive strokes with his brush, which he seldom raised from the paper. Some European critics consider him to be the greatest artist of the Ming dynasty. By Chinese critics, Ch'iu Ying is perhaps the most highly appreciated. His pictures are often copied in the present day. He excells in figure subjects and in the art of composition of varied and lifelike groups in picturesque surroundings which he is said to have acquired by industrious study of older masters. His masterpieces were "Shang Lui Park" and the Emperor Wu Ti. In the last of the Ming dynasty, Muan, a Chinese monk, was attributed as having accomplished some great works of art.[1]

The Ming paper deteriorated and was much inferior, so silk was used by these great painters.[2] Silk is used to some extent today.

Chinese landscapes, while apparently the most easily understood of all their art forms on account of the decorative beauty and universality of subject, are in reality their most illusive. The Chinese themselves say that their art reached its zenith , both technically and philosophically, in their landscapes. Western critics consider them the greatest the world has ever known.

Many of the greatest landscapes were painted in monochrome and we find artists in each dynasty to excell in this accomplish-

1 Binyon, Painting in the Far East, pp. 184, 185, 284.

2 Fergusen, John C. Outlines of Chinese Art. Chapman and Hall, Ltd., 1921; pp. 199-207.

ment. Clouds, rain, mist, water, trees in every form were studied.

The Ching dynasty, 1644, began with the relations of Chinese and European peoples. Early in 1598 the first Chinese portraits appeared in Holland, and within fifty years Chinese subjects had become very popular.[1] After Holland's interest in China we hear much of the French, Louis XIV, desire for Chinese art. This spirit of Chinese art lasted well into the time of Louis XVI. Lacquer became the rage. Madame de Maintenon used Chinese furniture both at Versailles and Trianon Palace. At the Frecer Gallery in London is an excellent example of architectural painting. It is a scroll attributed to Li-Lung-Mien. A recent painter whose fame is based on his proficiency in line is Chu Pao-king of the Ch'ing dynasty.

The vast majority of Chinese pictures which one sees, date from the Ming period or later. The Museum of Fine Arts in Boston, holds a large collection of this period. Yet our interest centers on the early period, because the work is so derivative and so dependent on the inspirations of the past.

The art of the Manchu or Ching dynasty, 1644-1912, has little that is new to show us. Age long tradition has brought mastery of materials and technique, but the absence of the inspiration, the inevitable sign of decadence, appears. Except for clever work in the traditional styles Ching painting is not

[1] Chinese Art., Vol. II. Bushnell; p. 146.

distinguished, though fertile in pretty designs of many kinds. Mr. Bunyon says, "The latter period of the Ming and Ch'ing periods have given Europe almost all the floral motives that it knows."[1]

In the eighteenth century, imitation of antiques was again the rage. Bronzes and jades were modelled on pre-Han type and porcelain on the classic wares of Sung and Ming. The emperor K'ang Hsi founded an academy for applied arts in Peking, where metal work, glass work, lacquering, enamelling on metal and ivory, jade cutting, and so forth flourished for more than a century.

The Red Peking lacquer of this and the two succeeding reigns is distinguished by minute and skillful carving. Chinese art works of the eighteenth century are wonders of technique but lack the inspiring touches of genius and originality.[2]

Since the eighteenth century, Chinese art has been in full decadence. The best work has been purely imitative and the rest is hardly worthy of mention. It is not that the Chinese have lost all their manual dexterity. Their craftsmanship is still supreme but they have ceased to produce anything higher than this. In the days when Chinese art was young and virile it created things which we now recognize to be among the world's masterpieces. The great religious paintings of Wu T'ao-tzu have dis-

[1] Petrucci, Raphael, Chinese Painters. Brentanos, New York City; p. 131.

[2] Fry, Binyon, Kendrick, Chinese Art. E Weyhe, New York City, 1925; p. 157.

appeared and his work is only dimly reflected by a few early copies.

The Sung pictures of landscapes, birds, and flowers rank higher in the opinion of many good judges than anything of the kind done in Europe.[1] Certainly no European can boast a greater command of supple line than the trained painter-calligraphers of China and behind this dextrous brush work in the classic periods were poetic inspiration and a carefully considered technique.

At the Boston Museum of Fine Arts, in the Ross Collection, are many examples which belong to the Ch'ing period. There are "The Portrait of Man", seventeenth century; "Portrait of Woman", seventeenth century; "Peacock", painted by Yü Yüan, seventeenth century.

"Sakyamuni, Scenes in his Life" and "Miracles" painted by Lamaist in the eighteenth century are the latest works I could secure. Mr. Demin W. Ross's portrait of himself is painted by Kanji Nakamura, a Japanese man in America.

Nowhere, perhaps, is the supremacy of the Chinese so marked as in their Ceramic art.[2]

The satisfying shapes of the T'ang pottery, the subtly refined monochrome porcelain in the Sung, and the gorgeous Ming three color wares are unrivaled. The artist's ceramic skill is

[1] Petrucci, Raphael, Chinese Painters. Brentanos, New York City; p. 83.

[2] Hobson, R. L., Chinese Art, E. Benn Ltd., London, 1927. Plates of pottery, fine collection.

almost uncanny, and we know not which factor predominates, his manipulative power, his instinct for form and ornament, or his sense of color which is as daring and true as nature's own.[1]

In textiles too, and in metal work, the Chinese must be ranked among the foremost craftsmen; in the carving of jade and hard stone they are in a class by themselves; while in wood-ivory cutting and in lacquering they share the primacy with their neighbors in Japan.[2]

Chinese work is good and so little really bad that in a contest of artistry they would surely be acclaimed the most gifted nation in the world. The great art of China has much to reveal to us of the use of great masses, of pure profile, not to mention its ability to interpret the inner meaning of things while losing none of its plasticity and art value. The measure of any new art, and Chinese art is new to us, is the extent to which it changes our vision. The forms of sensibility expressed by the art of the Far East have entered deeply into the reasoning of the Occident, that today they determine one of the most splendid aspects of its regenerated symbolism.

[1] Gulland, G. W. Chinese Porcelain. Chapman and Hall, Ltd., London, 1902; p. 225.

[2] Observation and study in Boston Museum of Fine Arts.

Chapter II

Chinese Symbolism

A great work always reflects the great thought which has provided it, and this is very true of the Chinese pictorial art. Back of all Chinese art is the symbolic aspect which reveals a deeper, more sensitive meaning, for the portrayal of the painter's ability.

Back of all Chinese symbolism is a wide reaching philosophical conception of the universe and the causes of life which they designate, the dualistic principle of nature, the positive and negative, heat and cold, light and dark, and the masculine and feminine natures. Chinese symbolism is of a legendary nature and dates back before Confucianism. It is too profound a metaphysical subject to be more than touched upon here.

Flower Symbolism.

The emotions that are aroused in the Western world by paintings of the human face and figure, especially the nude, is very nearly paralleled by that aroused by the Chinese artist by his delicate, fragile beauty of a flower, or the graceful flight of a bird. The Chinese artist sees manifested in them the soul of nature, which to him is paralleled with the soul of man. He expresses his appreciation in a touch of the mythical, and he sees the fullness of life as surely in the small as in the great. The opinion has been expressed that the Chinese

flower-painting is like Chinese poetry; the sound stops, but the sense of delightful rhythm flows on. A hint to the imagination is enough.

The peony designates a definite time of year.[1] It is that of Spring. It has its place among all seasons and is regarded as the king of flowers expressing light, strength, and masculinity. It is the flower used for the expression of wealth, or to wish one good fortune. Li-Tai-po and Chou-Mao-shu are the Chinese artists who painted the peony in its greatest glory.

The lotus is a symbol of creative power, and because it can rise unspotted from the mud it betokens purity, delight, enjoyment, and summer. The lotus is a particular emblem of Chün Tzu, the superior man of Confucian classics.

The chrysanthemum suggests joviality, coming as it does in the fall, at harvest time. It is the emblem of the scholar, a tradition which has been carried into our field of learning. Since the chrysanthemum continues to bloom regardless of frost, it suggests fidelity and constancy, and is associated with the most learned scholars of China. A particular admirer of the chrysanthemum is T'ao-Yuan-ming.

The wild plum is erroneously known as the hawthorn and is always treated as an emblem of fragrance and snowy purity. The wild plum contributes not only to Chinese painting but to Chinese poetry as well. Its bloom is from early spring until snow

[1] Gulland, G. W. Chinese Porcelain. Chapman and Hall, Ltd., London, 1902. Vol. II; pp. 19-118.

appears on the ground, and for this reason is associated with the Chinese New Year.[1]

The orchid is particularly admired by the Chinese for its slender grace and line. It has become the symbol of noble men and refined women. In poetry as well as in painting it is used to signify everything connected with fine, delicate, beautiful women.

The rose mallow is another favorite subject of the Chinese artists. It expresses a wish or desire for good luck and riches. It is one of the most highly prized flowers. Artists who have painted the rose mallow have often given their paintings for the possession of the flower.

The narcissus is called the water-fairy flower because horticulturists force the flower for the New Year season. Hence, it conveys many allusions to immortality.

The dainty, sweet orange blossoms symbolize good luck and happiness. Brides of China have carried orange blossoms for years, and for this reason brides of many lands have adopted the sentiment of good wishes with the wearing of their costume. The Chinese combine the orange blossoms, trees, and birds in paintings and present them as wedding anniversary or birthday presents. They arrange them according to certain associated ideas, and these groupings are known as rebuses. A favorite combination for weddings is that of orange blossoms or plum

[1] Petrucci, Raphael, Chinese Painters. Brentanos, New York City; p. 34.

blossoms with bamboos spread wide so that swallows or other birds may fly between the branches. There is scarcely a grouping of birds, flowers or animals that does not convey an inner meaning to the sensitive Chinese mind.

The Chinese flower painter catches a zest with his simplicity of expression that no American artist can express even in the famous garden paintings. Closely allied to the presentation of flower painting is the portrayal of trees and grasses.

The bamboo is an inexhaustible subject. Artists painted bamboo in rain, sunshine, wind, and calm, all to have a different meaning. The bamboo carries a connotation of happiness when used as a single tree, or even in a cross section of its leaves and branches as in "Lady Kuan", now in the Boston Museum of Fine Arts, it gives the same delightful meaning. On account of the durability of the bamboo and its continued greenness, it carries also the suggestion of longevity plus that of culture, dignity, modesty, and refinement. Wu Chen of Yüan dynasty has developed the meaning of bamboo still further and says it is a symbol of gentility. (See appendix, p. vi.) If so, then the bamboo is a symbol of high breeding and fastidious taste. Wu Tao-Tzu was another famous bamboo painter.

The pine tree was often portrayed. It is probably one of the foremost tree symbols of longevity on account of its evergreenness and its steadfastness. It also carries a sug-

gestion of immortality, strength, and endurance.[1]

The peach tree has different meanings, according to the portrayal. The tree itself is the symbol of longevity and of undying truth. The peach stone is the emblem of long life and its fruit, immortality. The blossom is used to suggest happy, constant married life and is a symbol of a pretty woman, garnished with freshness and blossoming.

The wild prunus, because it is the first flower to open in the spring, signifies the beginning of things, the opening of life and the desire to live. The prunus is one of the three favorites of the Chinese artists, who not only paint the entire tree, but often single branches. The textile designer is particularly fond of this blossom for his work. The painting of the prunus blossom is often used as a New Year's gift.

The graceful willow is so closely akin to the bamboo that it has always been of great interest to the artist. It is much used as a religious emblem. The Buddhist priests considered the water sprinkled from the willow to have a purifying effect. Its lightness and durability give an idea of extreme vitality. The artist used it to denote the changing seasons and portrayed its leaflessness in winter and its full leafage in summer. They painted it bending before the winds or standing in calm dignity, undisturbed, or perhaps gracefully drooping over a stream.[2]

[1] Fry, Binyon, & Kendrick, Chinese Art. E. Weyhe, New York City, 1925; p. 5.

[2] Gulland, G. W., Chinese Porcelain. Chapman and Hall, Ltd., London, 1902. Vol. I, p. 105.

The cinnamon tree, or cassia, the T'ang legends say, identifies itself with Indian sacred Buddhist priests. It is a symbol of literary success and examinations have given further knowledge of it as meaning power.

The love tree is dearly loved by all Chinese people. Its twining branches have been the symbol of married happiness since legendary times.

The mulberry, too, is often a subject for a picture, sometimes symbolizing filial piety and sometimes recalling its more utilitarian use as a food for the silk worm.

Bird Symbolism

The Chinese painter constantly placed a bird or an insect in conjunction with flowers or trees. The bird holds a very special place in Chinese thought, both in its spiritual meaning and in its concrete use in daily life. In China today the Chinese gentleman can be seen strolling about with a bird perched on his finger. The bird, in China, holds much the same affection as the dog does in the West. Minute studies are made by painters of their plumage at different seasons of the year and the varying habits of the birds are portrayed in suitable environment and in plumage to correspond to the herbage of the season. The Chinese associate illusions and inner meanings with the birds, thus some of them have come to have a very definite, concrete significance.

The wild geese might be said to be a great favorite of Chinese bird painters. They are portrayed in flight, on the water and on land. They are a symbol of married fidelity in song, story and composition. It is claimed that a wild goose separated from his companion, never mates again. It is the particular bird of the Yang, principle of light and masculinity in nature. In the winter it follows the sun to the south and has an instinctive knowledge of seasons in its migrations.

Another bird, the nightingale, with its white top-knot, is connected with married life and conveys the wish to a married couple that they may grow old together.[1]

The crane, including the stork and other members of this family, is the most celebrated bird in Chinese legends. It is regarded as the patriarch of the feathered birds. It has many mystical attributes such as ability to transport a celestial messenger who has obtained immortality,to Paradise. There are four colors, yellow, black, white, and blue. All colors have definite representation.

The dove, or pigeon, is another symbol of the longevity which means so much to the Chinese people, for it is supposed to have unusual powers of digesting its food.[2]

We think of the magpie as being a chatterer and mischief maker, but in the East he is considered a bird of good omen, and is a bearer of news and an announcer of joyousness.

[1] Gulland, G. W., Chinese Porcelain. Chapman and Hall, Ltd., London, 1902. Vol. I, p. 137.

[2] Petrucci, Raphael. Chinese Painters. Brentanos, New York City; p. 38.

The golden pheasant symbolizes a wish that the brothers of a family may live happily together in peace and harmony.

The butterfly holds great favor, and is usually portrayed in a light and airy manner. It is an emblem of conjugal felicity and conveys a most striking element of romantic love, almost akin to our cupid.

The cicada is often pictured with some flowering plant. From its wonderful life history, emerging from apparent death in the earth, it has come to be the symbol of resurrection. Stones, carved in its shape, were buried with the dead from earliest times, expressing a hope and desire that the deceased might rise again.

The bat is an especially happy omen and is frequently used in paintings on ceramics and conventionalized in textiles. Five bats portrayed together convey the wish for the five blessings of happiness, longevity, riches, love of virtue, and peace.

Animal Symbolism.

The animals portrayed by the Chinese artist were of two types, the real and the mythical. Both had their symbolic meanings. Back of all Chinese symbolism is a wide reaching philosophical conception of the universe and its causes of life. It lies back of Taoism and Confucianism and has its roots in the unrecorded beginning of the race. The four major mythical animals of the Chinese are the dragon, the phoenix, the tortoise,

and the Kylin, all of which are attached to supernatural powers.

The dragon is one of the Chinese primitive nature symbols and has always had a far-reaching spiritual significance. Its meaning has, however, fluctuated through the centuries and with each change in the national mind it has acquired fresh significance and new interpretations. In a broad sense, it is the symbol of the power of heaven, typifying spring and fertility, rain and flood, and is looked upon as producing beneficient clouds and mist.[1]

The tiger is closely associated with the dragon because of its equal symbolic strength. It is the emblem of the earth. There are many representations of the tiger. When a tiger was represented in monochrome it was a symbolic tiger, and when expressed in full color it expressed an actual living one. It did not appear very frequently in Chinese painting until the tenth century.

The tortoise is the symbol of longevity of strength and duration. Astronomical legend makes it the embodiment of the stars. Combined with the serpent it becomes the symbol of the North.

The horse is used as a symbol of the sky, and its even pace signifies the steady motion of the stars, and thus it is a fit symbol of the earth's submissive tolerance. The love of the horse is closely associated with sport and dates from the

[1] Fenollosa, F. E., Epochs of Chinese and Japanese Art. F. A. Stokes Co., New York City, 1912; pp. 16-18.

the earliest times in China. Its artistic possibilities were long understood by Lu Ta'n-wei, an eminent horse painter. Han Kan, of the T'ang dynasty, and Li Lung-mein of the Sung dynasty, were regarded as great horse painters.

The fawn, deer, or doe, as it is variously called in the English titles of Chinese paintings, is very frequently painted both as a companion of the Taoist deities or alone with the peach tree. It betokens joy and prosperity.

The monkey usually conveys in its painted presentation a slight element of merriment. It is looked upon as the hobgoblin and is considered a very gentle and a beneficient success. It is considered a great Buddhist symbol.[1]

The hare is the representation of the moon and is usually portrayed with a laurel as an autumn picture in the series of the four seasons. The white hare is said to have a thousand lives and the red hare was supposed to be a supernatural creature who appeared as an auspicious omen when the empire was well governed.

The bull is used as the symbol of idyllic rural life. The painting of a bull usually signifies triumph of intelligence over force.

The portrayal of the lion in painting, as far as we know, dates from the sixteenth century A. D., and is the symbol of triumphant Buddhism. It is recognized as an emblem of Buddha

[1] Ferguson, John C. Outlines of Chinese Art. Chapman and Hall, Ltd., London, 1921. Chapter on Symbolism.

himself and he is referred to as "he with the lion's voice."

The cat is looked upon in China as not only a smaller tiger but as a household guardian. Pet dogs were much in favor in the T'ang dynasty but were not painted until the Sung dynasty. Mao Sung and Mao I of the South specialized in miniatures of kittens and puppies, but the dog, according to some authorities, has never held the same place in China as the friend of man, that he has in the West. He has, however, at various times, been made a pet of, and many artists rose to note by means of his portrayal.

There is much more to be said on this vast subject of Chinese symbolism, but neither time nor space afford further comment. However, this bit of symbolism will enable any person to a more fundamental understanding of groupings and arrangements in Chinese compositions.

Chapter III.

Art Schools of Japan

1638-1912

The gulf that divides our Western mind from that of the Japanese is a deep one, scarcely to be bridged over by one who, with the aid of natural gifts of sympathy, should devote many years to the study of Japanese character. In spite of want of mutual understanding between the minds of the West and the Far East, the art of Japan has been received with much enthusiasm in America. This is a tribute to the deeply seated nature of the aesthetic instinct. At the same time, the aloofness of the Japanese mind should stand as a warning to us and we should prepare ourselves to find much that we cannot understand at a first glance.

Nothing is more characteristic in Japanese life than the family tie. The iron rule which teaches the absolute necessity of self-sacrifice, is the first interest of the family. The tribe is represented by feudal lords. Principles of this character, however fundamental, have influenced only indirectly the art of the country. The art of the Japanese has been dominated by influences and motives of a more obvious character. We shall consider some of these characters. The natural scenery of Japan, the love of the Japanese for mountains, trees, rivers, streams, rain, snow, and flowers - all contribute their share to the art of the country. No other people have such a mastery of the flight of birds, or have such a delight in the activities of men.

The dynamic element in their art tends to prevail over the static elements.

Their country is one of great natural beauty. The waters of the waving rice field, the variegated contour of the archipelago so conducive to individuality, the constant play of its soft tinted seasons, the shimmer of its silver air, the verdure of its cascaded hills, and the echoing ocean about its pine shores are all born to the tender simplicity of the Japanese romantic purity which tempers the sould of Japanese art. The innate love of cleanness is probably nowhere to be found in Continental work; although it is sometimes detrimental to grandeur, it gives exquisite finish to their industrial and decorative arts.

The magnitude of the debt in pictorial art that Japan owes to China is always generously acknowledged by the Japanese. "Our painting," says a Japanese writer of the eighteenth century,"is the flower while that of China is the fruit of its maturity."

The influences of China upon the civilization of Japan has often been compared with that of Rome upon Western Europe. Japan received from China, along with the Buddhist religion, a most influential art technique. While the Chinese pictorial art has been drifting into lesser production, the Japanese have created for themselves an individuality, both in motives and treatment, that has together reversed the former relation of the two countries.

The Japanese connoisseur looks far above the surface in examining a painting, a piece of sculpture, or even the chased surface of an example of metal work, and sees the trace of the living hand of the master. It is only when the artist attains complete mastery of his craft that his hand works freely.

Some historical background of Japan will serve to describe the life, customs, and arts of the people, and the origin of the race of Yamato. (The national name of Japan is problematical.) As far back as we can trace the Japanese they are an energetic, warlike people, yet "gentle in the arts of peace"; possessed of a primitive worship of the powers of nature, especially of the sun goddess and of ancestors, known as Shinto.

The chief element of inspiration in Japanese culture came from Buddhism. The impulse of Buddhism formed Chinese art and in the sixth century passed its power of stimulation on to Japanese art. At first a close imitation of Chinese art appeared by way of Korea, in fact Korean artists came to Japan to execute their work. The story of Japanese art is a story of successive waves of inspiration from China, followed by periods of retirement. At no time has Japan been a mere imitator; the native culture of Yamato is still an individual racial product.[1]

In China are three distinct periods: first, the Buddha or Suiko, the spiritual period; second, the T'ang China, bringing with it a spirit of grandeur and exaltation. The lofty

[1] Ficke, A. D. Chats on Japanese Prints. F. A. Stokes Co., New York City, 1915; p.5.

idealism of this art began to give way toward the end of this period to a more naturalistic type. The third wave came from Sung China; it was a revolt from ritual and its emphasis was upon the ultimate spirit of the universe. This was a golden age in all the arts, especially in printing.[1]

While the Japanese culture was receiving and assimilating these outside influences, barons were usurping the political power of the Mikado and setting up a military feudalism. Early in the thirteenth century the Shoguns became military regents and established a complex feudal system that under the Tokugawas became a tyrannical autocracy.

The Tokugawas also consolidated and increased the power of the people and granted religious toleration. The Tokugawas cut off relationship with the Continent and established that policy of isolation that continued until the downfall of the Shogunate in 1868. While such a policy brought about a marvelous consolidation, its strict discipline crushed out vitality. With the return of power to the masses a demand for a more democratic art came, and the power of Buddhism waned; the native art, that had always existed, though overshadowed, reasserted itself. The lofty taste and deep fervor of earlier days gave way to overdecoration to please the lords and the charm of the woodblock to please the people.

In painting, as in architecture, the advent of Buddhism

[1] Bowie, Henry P., Laws of Japanese Painting. Elder and Co., San Francisco, 1914; p. 46.

was the great stimulating factor. In the Kondo of Horiuli, we find wall paintings as typically Chinese as the building itself. This painting of great renown is one of those celestial scenes in which Amida Buddha is sitting upon a lotus, wrapped in meditation, surrounded by representatives of the vast community of the Buddhist faith. As the Japanese temperament, however, is more eager and energetic than the Chinese, the austerity of this religious period of the T'ang dynasty in China was softened into something more human, more sumptuous in color and decorative value. When another mighty wave of influence surged into Japan from the Sung Chinese period, the result was the most exquisite and refined landscape, flower, and bird paintings that the Japanese ever produced.[1]

One very characteristic manifestation of the native art was the folding screen, like the sliding screen, used as partitions in their homes. They have a required decorative quality.[2] Furthermore, the fact that it folded, demanded attention to the unity of composition in each section. The six-fold screen on which is represented a winter scene, "Cryptomerias and Cedars on a Snowy Hillside" -- Freer Gallery, Washington, D. C. -- is a masterpiece in design. One more mention must be made of this masterful art of screen decoration which was accomplished

[1] Huish, B. Marcus. Japan and its Arts. Scribner and Sons, New York City, 1915; p. 25.

[2] Bowie, Henry P. Laws of Japanese Painting. Elder and Co., San Francisco, 1914; p. 46.

by Korin, who lived in the seventeenth century. His work was most daring, both in imagination and in decorative quality. Natsushima lived at the time of Korin and produced the famous screen called "The Wave". It is in the Museum of Fine Arts in Boston. He is noted for his bold expression and fantastic conventionalization.

Tokugawa feudalism from 1638 to 1853 is called the sleep of Japan. Okakura called it the "hibernation of Japan within her chrysalises" and every element of individuality was crushed under the weight of unbending rule. It is said that the life of the Japanese people grew to be like those miniature and dwarfed trees that were typical products of the Tokugawa age. (See appendix, p. vii.)

However, to quote Okakura, "this period affords the peculiar spectacle of a society perfectly isolated and self-complete, which acting and reacting upon itself produced worlds of art within worlds, each with its separate life and ideals and its own distinct expression of art."

The Hey day of Japanese Art and culture is equivalent to the days of Louis XV and the Venitian prime. There were masters in every art, far too numerous to mention.

Pottery was represented in this heyday by Minsei and Kenzan, architecture by the great Zingoro, sculpture by Ritsuo, and metallurgic art by Somin. Ritsuo is also called by Hortman, the most skillful lacquerer the world has ever known, but others

say Ogata Korin stands alone as a lacquerer and the genius of the period. Japanese lacquered objects are the most perfect works that have issued from the hands of man.[1]

The Tosa school, founded early in the thirteenth century, formed the courtly school and was patronized by the Mikado and his court. Most of the subjects they depicted were court scenes. The Tosa school was distinguished by a minuteness of detail and by richness of colors.[2] A curious and most interesting convention of the Tosa painters in their historical subjects was to leave off roofs of houses in order to expose the interior. Mistsuoki was considered the greatest flower painter Japan has ever produced. Many of the early men had returned to the scenes of everyday life, such as streets, houses, theatre, and country sides. The great difference is not in the treatment of subject matter in this school but in the attitude of the painter. Since they were naturalists in a sense, their works turn from beauties of the ideal world to show us the beauties around us.

Under the Tokugawa dynasty or sixteenth century, the Kano academies of painting numbered many famous names. Yeitoku became a favorite painter of the Shogun Hideyoshi. Yusho was noted for his beautiful misty effects. Sanraku has all the dash and swing of the Kano style and his rich coloring and line is almost worthy of rank with that of Motonobu who was of the

1 Bowie, Henry P., Japanese Painting. Elder and Company. San Francisco, 1914, p. 17.

2 Huish, B. Marcus, Japan and its Arts. Scribner and Sons, New York, 1915; p. 190.

Kano fifteenth century school. Sansetsu's works are among those claimed by the British Museum. His works are especially noted for the rain effects, suggestions of bridges, water, and faint distant bits of architecture. The early Kano school of the late fifteenth century upheld the Chinese style of painting, but when rivalry between the Kano school and the Tosa school began, both gradually fell into a state of decay. Each school followed certain fixed conventions. In the beginning of the seventeenth century the Kano school produced Tanyu,"A Very Japanese Whistler", as we would call him. He is distinctly a painters' painter and delights in what we should call fireworks. Handling his brush with careless ease he makes a smudge, a few blots and a swirl and behold a landscape.[1] This marks the difference in types and changes of school. His masterpiece is the "Four Lions" painted in Chinese ink on wooden panels,and is in one of the temples at Nikto. Itcho, the last of the great Kano painters, had a great faculty for joking. He often found himself in prison because of his caricatures.

The rise of the Ukiuye school was not until 1700. This school was more or less a popular revolt against the classical old traditions which had governed the art for a thousand years. Matabi's work was very rare and he was a member of this school. He was not only a painter but a skilled draftsman. His figures were of dancing girls, especially graceful in line and harmo-

[1] Bowie, Henry P. Japanese Painting. Elder and Company. San Francisco, 1914; pp. 17,32,48.

nious coloring. Moronobu was the greatest artist of this school during the last of the seventeenth century. He was the first artist to devote himself to woodcut prints.

Contemporaneous with the Ukiuye school is the Korin, 1660-1716, so named after Ogata Korin who was one of Japan's individual artists. He can be classed with no existing school for he struck out in a new line for himself. A wonderful draftsman, Korin possessed in the highest degree the Japanese faculty for spacing and balance. He is frankly decorative, much more than his predecessors, and even more famous as a lacquerer than a painter. The style of this school aimed at an imaginative and hitherto unknown treatment of nature. The art expressed the wealth and extravagance of the age. In the present day even his style and mannerisms are copied, not only in Japan, but in England and France.

In 1773-1795 Okio was regarded as a founder of the naturalistic school.[1] His favorite subjects were birds, fishes and flowers. The Shijo or naturalistic school became very famous in Sosen's time, 1747-1821, and he was recognized as one of the greatest animal painters. He is especially noted for his paintings of monkeys, whose habits he studied for years. To landscape, Ippo applied the principles of the Shijo school, employing much coloring. "Kiyonaga's Children at Play" is an-

[1] Dillon, Ed., Little Book on Art. McClurey and Company, Chicago, 1909; p. 86.

other expression of this period. (See appendix, p. viii.)

We come now to the Meji era, 1865-1912, called the enlightened government. The first and early acts of the government were to invite representatives from foreign countries to the Imperial Government. Thus the result of Western influence upon Japanese art has been two-fold. This new school is based entirely on the art of the West and secondly, there is another school which, while it works in the old lines and with the old materials, admits the virtues of Western ideas, the Conservatives, the Moderate Conservatives, and the Radicals. However, there is but one great Japanese painter from the period of the nineteenth century, Yosai, the last of the great painters of Japan. In his youth he studied all he could in the prevailing schools. A fine example in the British Museum is his painting of Fukurokuju, the God of longevity and an old man with worn, wrinkled features. It is said to be a portrait of the artist. He had many pupils but no successor. At his death, 1878, there were no painters in Japan worth mentioning.

Japanese Color Prints

The Japanese color printing was an offshoot of the Ukiuye school of the seventeenth century and was considered one of the minor arts of Japan; but because of the development of color and the enthusiasm of the European people, Japanese color printing grew rapidly in favor. Now it holds the center of the stage

in Japanese art. Its growth may be due to the fact that the artists approached more nearly the Western standpoint than the early and more ideal art school of Japan.[1] Very little is known about old Japanese paintings, but the color prints are more or less familiar.

The art of the color print is truly a democratic art, for the artists of this period are the artisans and common people. The color print artists were for the most part ignored by the cultured upper class people. They were men of little or no education but with democratic inspiration.

The first Japanese printing was done in the early years (1637-1714) by Moronobu, the wood engraver. Torii Kiyonobu (1664-1720) has received much credit in this field for the founding of the long line of Torii artists who developed their art into theatrical subjects. Shunsho, and later, Hokusai were great masters of this early print period. The most outstanding characteristics of the work were female figures.

Utamaro, a more commonly known color producer, was acclaimed for his delightful compositions which were superb both in line and heavy masses. His works in black are likened to the dark night because of the ease and mastery expressed.[2] His color is delightfully and beautifully subtle; lavender, pink, green, and grey with solid masses of black. Toyokuni, born in

[1] Ficke, A. D., Chats on Japanese Prints. F. A. Stokes and Company, New York City, 1915; pp. 349-360.

[2] Huish, B. Marcus. Japan and its Arts. Scribner and Sons, New York City, 1915; p. 186.

1769, is worthy of note. Among his earlier prints are studies of gorgeously dressed ladies. The violent action in some of his prints is an illustration of the forcible manner in which the truth can be conveyed.

Hokusai is the greatest master of color print artists and can be ranked with the greatest artists of the world. (See appendix, pp. ix, x, and xi.) "The Hundred Views of Fuji", waterfalls and bridges were subjected to his mastery.[1] Many of his prints are in the Boston Museum of Fine Arts. He was a modern of the moderns whose reputation in Europe will mount higher and higher, while the qualities of the old classic painters will appeal to but few kindred spirits. Close to the time of Hokusai is Hiroshige, 1797-1858. His landscape paintings are particularly charming in their delicate renderings of effects of atmosphere and light and no one could better portray the peaceful effects of quiet evening light. His imagination and lively sense of exquisite color harmony, easily accomplished drawing, and subtle balance is often assymmetrical. Many of his works are within our reach, both for observation and purchase.

In the color print which we may buy for a few dollars there are obvious beauties of lines of composition and color which cannot fail to appeal to us. On studying further, we find the people who produced that art to be only journalists

[1] Ficke, A. D., Chats on Japanese Prints. F. A. Stokes and Company, New York City, 1915; pp. 54, 65, 70, 78.

of art. They do not have the noble elevation of the old school, but a realization of the beauty which lies around them.[1]

The art of these great men was followed by a period of decline. With the European influence came the final degradation: the intorduction of aniline dyes took the place of the old soft Japanese tints. Since 1880 a slight revival of the art has taken place, but it has not, as yet, produced anything to rival the productions even of fifty years ago. Let me here state that the abolition of feudalism, the establishment of new organizations, and new developments along with troubles such as the Korean and Satsuma rebellions, are all causes for the depression of Japanese art in the nineteenth century.[2]

1 Strange, E. F. Japanese Color Prints. Wyman and Sons, London, 1907; p. 92.

2 Morrison, Arthur. Painters of Japan. T. C. and A. C. Jack, London, 1912. Vol. II.

Chapter IV.

Japanese Symbolism

In Japan, as in China, the Art of the country lies in its power of interpreted expression. Much of this expression has been borrowed from the older country, but has doubtless gone through a period of evolution and change in an adopted country. Japan is full of strange charm, mystic beauty, and everlasting appeal to both the poet and the artist. Artistically, it is one vast museum. Socially and naturally it is a real Fairyland. The Japanese people themselves impress one as being the kindest sort of fairies. The religions captivate many personal emotions and steep one in tender, touching, naive beauty.

The Japanese Gods are evidences of much symbolism in Japan, and usually the happy Gods are more in evidence than those evilly disposed. The great Sun goddess is still the object of much veneration. Bato-myo-o is the God of plenteous food of the earth. (See appendix, p. xii.) This God is portrayed in pictures wishing well to relatives and friends. The Mikado is the God of the Sun and dominates the earth with rays of light, life, and hope. He is the God of good-will fortune. There are many gods, too numerous to mention, with all types and kinds of meanings.[1] We could not, however, leave the Gods without the mention of Fukurokujiu, which translated means wealth, prosperity, and longevity. This God is the little old man clad in a robe

[1] Paul, Evelyn. Myths and Legends of Japan. Thom. Crowell and Company, New York City, 1915; p. 134.

of sage green. He is known by the sugar loaf shape of his head and he usually carries a twisted, knotted stick, from which suspends a manuscript roll. In pictorial art he is represented with a crane floating above him, a deer at his side, and at his feet a tortoise.[1] The crane and the tortoise are emblematic of longevity. The sacred tortoise typifies wealth. Ebisu is a crippled god, but that does not have any effect upon his jocularity, for he is termed "The Smiling One", and is the god of daily food. Daikoku is said to be the most important God, always bringing fortune to anyone with whom he comes in contact. Bishamen Ten is considered the God of war and is represented as bringing a curse and unhappiness to people.

The treasure ship comes into the harbor each New Year's eve. This is an old custom and tradition of Japan. This ship, laden with all these gods is like father Santa Claus in his sleigh, and brings all sorts of good things, such as the inexhaustible purse, the jewel of wealth, the hat of invisibility, the lucky raincoat, the sacred key to progression and the Shippo, or seven jewels, namely; gold, silver, red coral, agate, emerald, crystal and pearls.

Animal Symbolism

Animal symbolism in Japan seems to be more important than flower symbolism, while in China the reverse is true.

[1] Huish, B. Marcus, Japan and Its Arts. Scribner and Sons, 1915. Chapter on Goods and Good Fortune.

Of the mythical animals there are several. The dragon is not utilized by the Japanese quite as frequently as by the Chinese. The Japanese dragon is a composite monster, with scrawling head, long dorsal spines, four limbs, armed claws, and curious flame-like appendages on its shoulders and hips. There are various kinds of dragons. The white dragon is the child of Thunder. Dragons of Mount Fuji were the dragon kings of the under sea world.

Mayer gives four kinds of dragons. There is the celestial dragon which guards the mansion of the gods; the spiritual dragon which causes the wind to blow; the earth dragon which marks out the course of rivers; and the dragon of hidden treasures which watches over wealth concealed from mortals. Dragons are usually accompanied by a ball of varied form, but usually spherical. This ball is the gem of omnipotence. The yellow dragon is the most honored. The Japanese artists use the dragon in every possible way for the purpose of adornment.[1]

The tiger was imported by the Buddhists from India via China. He is considered king of the beasts. When merely portrayed in connection with bamboos, it is representative of power and strength.

The tortoise is the fourth sacred, supernatural creature, the others being the dragon, the tiger, and the Ho, which will be treated under bird symbolism. It poses as the emblem of

[1] Huish, B. Marcus, Japan and Its Arts, Scribner and Sons, 1915. Chapter on Mythical Beings, p. 69.

longevity, and bears on its back the mountain of the immortals, figurative of strength and divine loyalty.

The kirin is a combination of a deer as to its body, a dragon as to its head, and a lion as to its mane and tail, and is a noble form of animal creation. It is an emblem of perfect good. The kirin has long been a subject for many types of artists.

The lion, or lion-dog (Shishu) is not a sacred animal, and is depicted as playing with or holding the sacred gem. It is recognized by a curly mane and tail and has tufts on its legs. It is of Corean origin and usually figures in connection with the peony. Together they are the symbol of regal power.

The hare was once a sacred animal of Japan and figured in the art of that country. Many ink sketches by artists show various renderings of the hare.

The rat is a prime favorite in Japan despite its infesting every house. The Japanese consider the rat cunning,and much use is made of its tail by artists in their work. It is considered a good omen, and not as we consider the sly, slippery creature.

The horse plays its part in symbolism in Japan as well as in China. It is representative of manhood and maturity. Often the horse is associated with the flowering cherry.

The dogs are symbolic of fondness. The Japanese does not

express the large Newfoundland type of dog, but usually the cuddly lap dog. Because of their unusually round bodies, their fluffy long hair and stubby tails, they are very interesting for sketching and rendering.

The monkey is also used by the Japanese because of his long tail and legs. Its meaning is that of hear no evil, see no evil and speak no evil, and it is a favorite of the Japanese people.[1] (See appendix, p. xiii.)

There is the bat of which there are ten varieties, and it means happiness; the cock, an especially attractive symbol in Japanese eyes, which is noted for its plumage. He is small and is used in ornament with temple services. The butterfly is common in Japanese art and has many derivations.

The white fox portrays a magic power and is much used in the arts. The bushy tail can be painted in many decorative ways to give accented effects to the artist's work. (See appendix, p. xiv.)

White animals are sacred and much esteemed.

Flower and Tree Symbolism

The flower and tree symbolism of Japan is almost an exact replica of Chinese depiction. There are some interpretations which differ to a slight degree and those are expressed here.

[1] Smith, G. R., Ancient Tales and Folk-lore of Japan. A. and C. Black, London, 1908; p. 132.

The bamboo is a pleasing subject for the artist because he can use it to show various kinds of weather. The willow is the expression of self-defense. The pine is also met with in Japanese art. When accompanied by snow it means ripe old age.

The plum tree is one of the prime favorites. Its gnarled, age-worn appearance contrasts with its pearly flowers that come in the spring. It gives us many allegories of hope, vigor, and fortune.

The Japanese cherry (Sakura) is truly a Japanese flower. It is not imported as the plum of China. It means shining sun, and the joy of living is represented in the blossoms. The peach tree is an emblem of longevity.

The flower of flowers in Japan is the Kiku or chrysanthemum. It is the imperial badge. The peony, Botan, is cultivated extensively by the Japanese and reaches perfection in its coloring. The iris is another favorite flower. It grows throughout the country without cultivation. The tea-plant is one of the most ornamental of Japanese shrubs. It has an unlucky reminder to the Japanese because the beads of the flowers drop off, thus meaning heads off.[1]

The lotus flower is the Buddhist emblem of purity for it issues forth from the mud. Pinks (Yugano) and morning glories are favorites of the Japanese artists. They are all expressions

[1] Huish, B. Marcus, Japan and its Arts. Scribner and Sons, 1915. Chapter on Flowers and Festivals.

of faith and love of beauty.

Bird Symbolism

The Japanese people have long showed their delight in bird life by their poetry, songs and paintings of them. They are especially fond of the long, graceful necked birds. Their interest and devotion for them is displayed in the symbolistic heights the birds acclaim in Japanese art.

The Japanese king of birds is the crane, termed as "my great lord", Silver herons, storks, or egrets (Sagi) are common. The peacock is not Japanese and it has only been introduced in the last three centuries and is only found in modern Japanese art. The pheasant (Kiji) came from China.[1]

The mandarin duck is, with its mate, a picture typical of conjugal felicity. Wild geese are associated with the moon.

The pigeon, the sparrow, the jay, and other small birds are depicted in lacquer work as well as in paintings. Their delicacy, grace, and poise are of renowned importance to the artist.

The Ho is drawn more frequently than almost any other bird, and from its being a combination of several, is almost invariably wrongly named by foreigners. The Japanese Ho is a concoction of pheasant, bird of paradise, and peacock. Its

[1] Huish, B. Marcus. Japan and its Arts. Scribner and Sons, 1915. Chapter on Fauns.

presence is significant of good in the near future. This is a beautifully colored bird and lends itself to exquisite coloring.

Most of the Japanese literature about butterflies, excepting some poetry, appears to be of Chinese origin. Even that old national aesthetic feeling on the subject, which has found such delightful expression in Japanese art, song and custom, may have been first developed under Chinese teaching. The butterflies were applied to feminine rule, and signify beautiful women.[1] In Japanese minds, a butterfly fluttering about may be symbolic of the soul of a dead person as well as of a living person. The large butterfly, so called paper butterflies, are used at weddings to express the joy of a loving union and hope that the newly married couple may pass through life together, and never be separated.

Many bugs, beetles, fireflies, and grasshoppers are met with in Japanese art, all of which have their place in the development of symbolism.

A fish, usually a carp leaping up a waterfall, is a common object in Japanese art. It typifies ambition and perseverance in life. The earthquake fish (Namazu) is also a very much seen object in Japanese art.

[1] Huish, B. Marcus, Japan and Its Arts, Scribner and Sons, 1915. Chapter on Fauns.

Chapter V.

Indian Art

India comprises a continent within itself, surrounded by water except on the northern boundary. The country is divided into three distinct units. The mighty wall of the Himalayas is a barrier and source of vital river systems, and is the home of the gods. The basins of the Ganges and Indus rivers are the home of the Aryan invaders and the seat of strong political power where the art of India was developed under the Moghul empire. The South, the Deccan, is the home of the Dravidian races.

It is evident that in the religion and culture of India there is much unity, and this is expressed in the Brahman faith, the national sacred literature, the caste system, and the Hindu attitude towards fundamental spiritual truth. For this reason there is perhaps no people who have felt so profoundly and pondered so deeply over the development of life. With no people have spirituality and spiritual significance taken such precedence as they have in India.

Again we find it evident that the painting in the East is not viewed from exactly the same standpoint as it is in the West. In other words, art to the Indian has a meaning of its own. The Indian worship of life bearing, and development of figure depicts to us grotesque figures, but to the Indian it is filled with divine meaning. In most Asiaticcountries, cal-

ligraphy has always been considered a higher art than painting.

The art of India is divided into three distinct classes; Buddhist, Rajput, and Moghul. We shall deal mostly with the art of the Moghul period but will mention the others in passing.

In the Buddhist art can be found frescoes which express the dramatic element with great spontaneity and lucidity. The love and understanding of nature are profound, based upon the intimate kinship with all animate life that is so vital a part of the Buddhist faith.

One easily recognizes that this art is based upon the use of line with negligible perspective. The expression is received with a minimum of means and required skill of a very great master. Much of this art has been destroyed through the ages, but fragments of frescoes have told us the truth of this early period. There are mural decorations executed on rocks in the first century of the Christian era. These are only meager remnants of a great classified school of painting which flourished in India with the growth of the Buddhist religion.

The Rajput is older than the Moghul art. (See appendix, p. xv.) Many countries separated Rajput painting from the wonderful mural frescoes of early Indian Buddhists. There is little doubt that Hindu art took its origin from that source. The

Rajput artists of India are the hereditary painters, trained for generations to the use of the brush, but unacquainted, up to the time of miniature painting, with this form. These Rajput artists accepted style and technique adapted to suit their particular ideas, and evolved a school of their own.[1] The Rajput painting was lyrical and religious, having its root in the soul of native tradition.

On the walls of some of the palaces of Rajputana there are paintings which may have been executed previous to the Moghul empire, but this field has not been explored. Paintings of this period were adapted to the surface of the structural edifices, and so were destroyed when these buildings decayed. Most of the large buildings, both religious and secular, were decorated in this way.[2]

Miniature painting of India belongs to a certain degree to the Moghul art but it is divided into two schools. The indigenous of the country and the religious, domestic, and mystic are commonly classified as Rajput because it is associated chiefly with the cities of Rajputana and the hill states of Punjat.

The third division of painting, the Moghul, is said to be less Indian than the two previous periods but has furnished us with abundant information. When the Moghuls came to India,

[1] MacDonald, A. A. India's Past. Clarendon Press, Oxford, 1927; pp. 206,210, 221.

[2] Rawlinson, India and the Western World, p. 81.

they brought with them painters who had been trained in Persian schools and their art, combining with the native Hindu elements, formed the foundation of Moghul painting. The painting was secular in type and its interest lay primarily in the picturesque aspect of human life, chiefly that of palaces; for it flourished under patronage of Moghul rulers and nobles, and aimed to give vivid pictures of court scenes and persons, hunts and night scenes, animals and flowers.

The earliest Moghul emperors, Humayun and Akbar, introduced the art of miniature painting into Hindustan and Persia. Much of the development of Hindustan depended on the Persians, and for this reason, North Indian miniature art is called "Persianization". The emperors personally interested in this miniature development took definite steps for its encouragement, maintaining a staff of Persians and Indians to work out their own ideas.[1] The art of painting made great strides as a result of royal patronage and under Jahangir, a later ruler of the Moghul empire, it reached its height. Painting was not confined to miniature work, but large book illustrations and wall paintings were produced. These wall decorations adorned the apartments at Fathpur Siki and parts of them are visible today.

The Moghul painters loved to paint crowded scenes of imperial pageantry, or scenes relating to the chase.[2] In fact,

[1] Havell, B. E., Handbook of Indian Art. John Murray, London; pp. 3,21,208.

[2] Havell, B. E., Indian Sculpture and Painting. John Murray, London, 1908; p. 188.

the Moghul artist was never daunted by any amount of technical difficulty of representation. (See appendix, p. xvi.) The number of original Moghul paintings shown at the first all Indian art exhibition at Lucknow was remarkable for its quality and range. Bishun Das was a celebrated painter, having painted the portrait of Shah Abbas Safawi of Persia and who was, in the words of Jahangir, "unequalled". Portraiture was an art in which India had especially excelled from the earliest times. "Shah Alam's Durbar" portrays an event of considerable historic importance, for it was on this occasion that the East India Company was granted the right of Diwani by the effete emperor, 1759-1806 A.D. Each figure in the painting is an exact likeness, with many variations of headgear which furnish evidence of the social life of the Moghul empire. The art of the Moghul painters is naturalistic, eclectic, and aristocratic, yet connected with the indigenous school.[1] Although it is fundamentally an art of India, blended with it is a Persian element brought over by the Moghul emperors from the ancestral home beyond the Oxus. For this reason, pictures are often referred to as Indo-Persian or Moghul.

Hindustan comprises an extensive tract of alluvial country which from the absence of rain during the greater part of the year assumes a monotonous yellow hue, and as a compensation for these monochromic surroundings, the Indian people fly to

[1] Coomaraswamy, Andra, Arts and Crafts of Ceylon, pp. 227-250.

color as shown in the wonderful tints of their costumes.[1] It is only to be expected that the Moghul court would show what could be done in luxurious color effects by amazing combinations of embroideries and cloth of gold, of painting and gilding, of marble and precious stones, pictures of which the state artists were never tired of reproducing.

The color prints have been as skillfully prepared as a mechanical process will permit and presents a very acceptable duplicate of the original. In color print work the artist may diverge somewhat. He may be able to divine something of the marvelous harmonies and contrast of color combinations, but even these do not reveal the true spirit of the art. Its delicacy and choice of tones, and the sense of air and space, the discreet use of gold, the greens and silver threaded greys that the painter so successfully realizes are portrayed in his ability to express himself in tonal, hue, and intensity.[2]

The first Moghul art found was that which portrayed influence and connection with the T'ang dynasty of China and for about a hundred years, Moghul painting was influenced by Chinese.

With the decline of the Moghul empire in the thirteenth century we find a falling away of the arts. This disintegration of the empire in the last of the fourteenth century was over-

1 Havell, B. E., Indian Sculpture and Painting. John Murray, London, 1908; pp. 1-27.

2 Coomaraswamy, Andra, History of India and Indonisiam. Goldston, London, 1928; pp. 127-133.

powered by the reign of Tamerliu Timur who selected Samargand, a city in the far east of India, for his capital. Tamerliu Timur was a great patron of the arts and recalled many Persian artists to his court.[1]

The Persian characteristics observable in the painting of India during this period came straight from the hand of Bihzad. Pictures by Mir Sayyid Ali, the leading Persian painter in India in the service of the Moghuls, are referred to constantly.

With the rise of the Safavid rulers came the Safavid school of painting in the sixteenth century at Tabir, a school noted for its figure drawing.

Probably pictures from the first century of the Christian era are the earliest examples of Indian painting that have survived.[2] Much might be written of the Buddhist school of painting. In figure drawing, in costume, in scenes from nature, and all that appertains to the Indian people, are depicted; and this indigenous character is the same as persists and is so plainly discernible in the miniatures of the Hindu artists who worked under the Moghuls. Nothing could be more dissimilar than the spacious wall paintings of the Buddhists and the miniatures of the Moghul school. In subject, in intention, in sentiment, in every outward form they are different, but underlying them is a reflection of the same thought in mind. Of the great

[1] Havell, B. E., Indian Sculpture and Painting. John Murray, London, 1908, p. 188.

[2] Havell, B. E., The Ideals of Indian Art. John Murray, London; pp. 118, 121, 140, 143, 162.

masses of painting of the Buddhist period, practically nothing is left. Babur, the founder of the Moghul dynasty, had unfavorable impressions of India. He had too recently left the polished courts of his relatives in Turkestan, which had a brilliant array of talent, literature and art, and it is through his influence that the country grows -- not during his life, but after in its wealth of enrichment.[1] It is said that Babur lived before his time, for it was necessary for him to spend his lifetime in a tent, thus he had little opportunity to give reign to his artistic inclinations. Babur's son, Humayun, after his exile at Tabriz, made the acquaintance of Mir Sayyid Ali, before mentioned. After Humayun regained his throne, Mir Sayyid Ali joined him. Mir Sayyid Ali was ordered by Humayun to prepare a large and fully illustrated copy of a famous Persian classic, to consist of twelve volumes. When printed, the books would comprise 1200 pictures, 22 by 28¼. Portions of this great masterpiece have survived and are in the Victoria and Albert Museum in London.

After Humayun's untimely death Akbar ascended the throne, but evidence shows that little art was carried on in the first fifteen years of his reign. During this time many poems were illustrated, such as the Hapt Paikar.[2] As Akbar continued his reign, he ordered the city of Fathpu Siki to be built, and

[1] Macdonald, A. A., India's Past. Clarendon Press, Oxford, 1927; pp. 270, 224, 269.

[2] Havell, B. E., Agra and the Taj. Longmans, Green and Company, London, 1912; p. 25.

gathered together talent: writers, poets, historians, debaters, and lecturers.[1] To this place came the first Christian mission at the court of the "Great Moghul". (Nothing remains of Fathpur Siki today but ruins.) The mural decorations of Akbar's temple were the greatest of the age, and here began the flourishing of art. None of this mural decoration is fresco or even tempera as was usually the method of the Indian craftsman, but the sandstone surface of the wall was primed with a coat of white pigment upon which the colors of the pictures were directly applied.

From Akbar's scheme for the encouragement of pictorial art came the State School of Painting. The master painters of the school were two Persians, Abdus Samad and Mir Sayyid Ali, and the remainder were Hindus. Added to this school was a decorative section consisting of a staff of ornamental artists, gilders, line drawers, and pagers, whose work was necessary in preparing a Moghul miniature of illustrated manuscript.[2]

In 1585 Farrakh Bey was added to the school. He was a most distinguished artist. At the same time Farrakh joined Akbar's painters, Aga Riza, a member of the Safavid school, became a member. Riza was an elderly man when he came to India, but his ability for training younger artists was so great that he was at once accpted in Akbar's court. Much praise is due

[1] Coomaraswamy, Andra, Selected Examples of Indian Art. Goldston, London, 1920. Plates 7,8,9.

[2] Havell, B. E., Handbook of Indian Art. John Murray, London; p. 207.

him for his very fine masterpieces. The golden period of Akbar's school of painting was that in which the artists continued with their work at Fathpur Siki. After Akbar left this place he lived at Sahore, but most of his artists went to Agra where they entered into different fields of art.

After Akbar's death in 1605, a critical period arose in the field of painting. Each of the two greatest monarchs of the Moghul empire sought to develop a lasting art school of this empire. It is quoted that "Akbar laid the egg and Jahangir hatched it." From a boy, Jahangir, unlike his father Akbar, had not taken lessons in painting, but had been in constant contact with the work of the artists. The rising school was reinforced by two artists from Samargand, Muhammed Nadir and Muhammed Murad, both excellent portrait painters. Abu'l-Hasan was another prominent painter of this time. It was Jahangir's custom to have some of these artists with him. Nadir-u-Zaman is called the wonder of the age. We have every object that excited Jahangir's attention, for his reign was more leisurely than Akbar's. There are pictures of him at every age, from a babe to an older man, and as he was fond of flowers, birds, fruits, and such, they were painted at his command. Many pictures show him seated in state, holding court under the most gorgeous conditions and surrounded by brilliantly attired members of his suite. An excellent example of flower and bird painting at this time is the "Pea Fowl"

by Mansui, 1625 A. D. In Jahangir's day, the painting was essentially an imperial art, and as an art of the court it had no vogue outside the royal circle.[1]

Under Shah Jahan, the next successor, Moghul painting took a slightly different aspect. Shah Jahan had not that individual interest in painting which characterized his father, Jahangir. It was not that he was lacking in appreciation, and many state this, but his personal feelings lay more in the field of architecture.[2]

The magnificent palace-fort at Delhi and the pearl of the orient, namely the Taj-mahal at Agra, are proofs of his great interest. This most beautiful tomb in the world is an architectural marvel, and was built by Shah Jahan to house the body of his wife, Taj Bibi, mumtaz-i-mahal. Twenty thousand workmen toiled years to complete it.[3] A dream in marble it was, designed by Titians and finished by jewellers. Thus the Moghul painting ceased to be the monopoly of the court. Many pictures and miniatures were produced in this period. Among the famous pictures is "An European Embassy", which shows the emperor, Shah Jahan, seated in the audience chamber achknowledging homage to his two sons. Below are the nobles of the court.

Moghul painting at its best is an art of singular fascina-

1 MacDonald, A.A., India's Past. Clarendon Press, Oxford, 1927; pp. 269,270.

2 Coodrington and Rothenstein, Ancient India, p. 40.

3 Havell, B. E., Agra and the Taj. Longmans, Green and Company, London, 1912; p. 63.

tion, unsurpassed craftsmanship, and amazing characterization. In technique and in artistic qualities generally they are representative examples of art, yet they do not quite display the ingeniousness and spontaneity of the pictures painted in earlier reigns. There is an indescribable sense of overdevelopment in many of the productions. Colors are over-elaborated, the drawing is less restrained. In fact these are the first specific notes of decline. It was during this period, before the middle of the seventeenth century, that the great body of Moghul painters was produced, and probably nine-tenths of the miniatures of a good type that are now in public and private collections date from Shah Jahan's reign.[1]

The initial step of deterioration was followed by a much further decay under Aurangzeb, who succeeded Shah Jahan as emperor in 1659. Aurangzeb, a man of high ideals, had many excellent qualities, but he had no sympathy with the arts. Aurangzeb's life had indeed much to do with the lack of artistic appreciation, for he had disposed of his two brothers and his father. Therefore his career was more of a military one and we can see that his temperament necessarily incurred the resentment of painting. Many of the great paintings were destroyed. Just as the first efforts of the art were due to the personal characteristics of one of the earlier Moghul emperors, so its

[1] Brown, Percy, Indian Painting Under the Moghuls. Clarendon Press, Oxford, 1924; pp. 70-100.

degradation may be traced to the peculiar mentality of a later member of the same dynasty.[1] Aurangzeb gave little encouragement to his people in the field of art. Although the number of pictures produced in this period was as great as before, they were undoubtedly of lesser quality. For lack of support, the court artists dispersed over the peninsula. Many carried their arts to Rajputana, Bengal, and even as far south as Mysore and Tanjore, where painting of a certain kind is practised to the present day. The artists of this time seemed to lose the entire trend of their work, and in its place is an attempt at something which the artist could not really accomplish; an artificial rendering which is neither a portrait nor a picture.

The Moghul school of painting which had dawned with Akbar reached its meridian with Jahangir and its sunset with the splendid reign of Shah Jahar, and it now faded out in the inauspicious days of Emperor Aurangzeb, who died in 1707 A. D.[2]

1 Smith, Vincent, Fine Arts of India and Ceylon, pp. 128, 186, 190, 191, 201, 225.

2 Binyon and Arnold, Court Painters of the Grand Moghuls. Oxford Press, 1921; p. 62, miniature plate XXXVI.

Chapter VI.

Conclusion

A brief survey has shown how the distinctive features of Chinese, Japanese, and Indian Art spread their influence on each other, and on the Western world. The gradual development of that philosophical ideal which has dominated the entire history of the paintings of these nations, has forced us to search for abstract form and real underlying truth.

The goal sought by Chinese painters was that of high order, subtle refinement and extreme proportions. The great leaders in periods preceeding the T'ang dynasty paved the way to the culmination which took place in the Sung period. The fruit of that prolonged activity is seen ripening between the tenth and thirteenth centuries.

The religion and mystic symbolism which they are bound to recognize in their art, has given a broader and less trammeled view point for their expression. The Chinese artist has much to reveal to us of the uses of great masses, of pure profile, not to mention his ability to interpret the inner meaning of things.

It is surprising that the history of Japan, with its fascinating surroundings, has not been more studied by Western artists, for it is the country of dramatization on paper. Japan is endowed with a dynasty reaching far back into Chinese Art. According to tradition, the creation of Japanese art was

brought about through Chinese, Persian, and Indian influence. So too did Japan adopt China's interpretation and reverence to the gods and symbolic understanding.

Far behind all their administrative chaos there remains in India a native living tradition in art, deeply rooted in the ancient culture of Hinduism.. The Indian artist's whole expression is flat and the ultimate effect is that of an exquisite decorative pattern like a musical composition.

It is indeed a happy time for the spiritual and intellectual progress of humanity and for the ultimate disappearance of those differences and prejudices which gulf the East and West. With the existing truths of the present it is impossible to prophesy how far reaching the future contributions of these countries will be.

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Appendix.



Landscape, by Tang Yuan
Chinese, early Sung dynasty, late 10th century
Part I



Landscape, by Tung Yuan
Chinese, early Sung dynasty, late 10th century
Part II



Landscape, by Tung Yuan
Chinese, early Sung dynasty, late 10th century
Part III



Pine tree, rocks, and waterfall
Chinese, Song period, 11th century



A dragon-fly on a spray of bamboo
Chinese, Ming period, early 15th century



Bamboo in the Wind
Painted by Wu Chên. Chinese, Yüan dynasty (1271–1367)



Confucius with two of his disciples
Japanese painting by Tannyū, 17th century



Japanese print by Kiyonaga, 1752-1815
Children at play



A Lady at her toilet
Japanese painting by Hokusai, 1760–1849



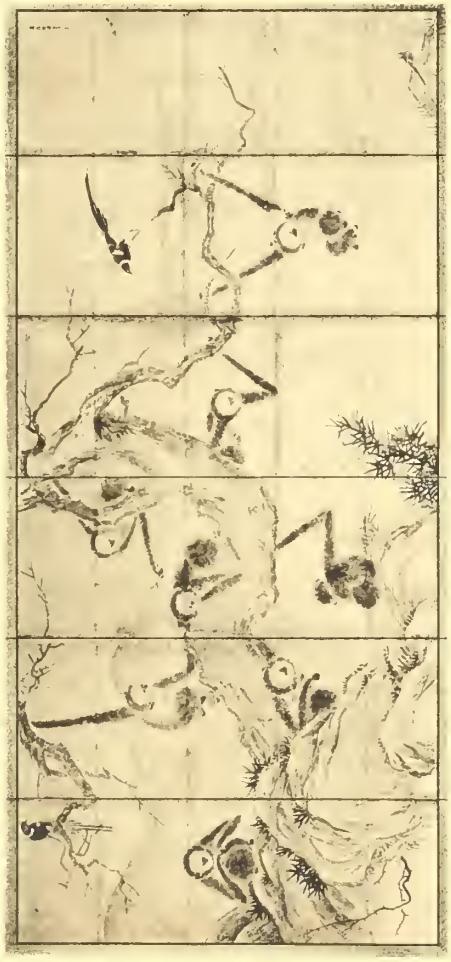
Japanese print by Hokusai, 1760 1849. Mt. Fuji and great waves



Mt. Fuji seen across Tago Beach,
by Hokusai Japanese Print, 19th century



Batō-myo-ō
Japanese, Fujiwara period, late 11th century



Japanese screen by Sesshu, 15th century. Monkeys



The White Fox
Japanese Painting by Ippo, 18th century





Poet seated in a garden
Mughal, early 17th century

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